

A LISTENING & SPEAKING LESSON PLAN

- CLASS PROFILE & TEACHING CONTEXT -

The following lesson plan will form part of a scheme of work entitled, *Autobiographies- Non Fiction Literary Texts*. This scheme of work, and this particular lesson plan, is specifically for the 1st year of ESO, group A/ linguistic section; it is a group made up of 33 students, all of whom will turn 13 this academic year.

Though the secondary school I work in has had a MEC/BC bilingual project for eight years, this is the first group to follow the CAM bilingual project, and they are being taught using the guidelines from the “Advanced Curriculum”. 31 out of 33 students have entered the linguistic section having passed the Cambridge KET exam (equivalent of an A2 level, in the Common European Language Framework); however, two students have passed the Cambridge PET exams (equivalent of a B1 level, in the Common European Language Framework).

The school, which is situated in a middle class area, is located in the north of the community of Madrid. Though the school has suffered its wear and tear after 25 years, it has an impressive bilingual school library, which many bilingual students take advantage of.

GENERAL LESSON AIMS-

GROUP: 1 ESO/A (Linguistic Section)	LENGTH of TIME/LESSON: 50 mins The retelling of an autobiographical account will be a model session for students to see what I expect from their oral and written autobiographical anecdotes in this 2 nd evaluation.
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-1 ESO ADVANCED CURRICULUM OBJECTIVES-

1. To understand general and specific information from oral texts that unfold in different situations.

Basic (Listening) Skills:

- **All students** will follow the basic- surface level meaning- of the autobiographical account (who, when, where, what).
- **All students** will understand that I describe:
 - the setting
 - myself
 - the experience
 - the outcome
- All students** will identify the key words we have studied on settings and movement.
- All to understand the cultural references (eleven, school dinners) through visual prompts and miming

High Level Skill.

- **Most students** will interpret the story at a deeper level; interpret the characters' personality and the learning experiences I gathered from this moment in my life.
- **Most students** will infer the use of language for a specific effect; they will *interpret* how the language has been used to create a specific effect on the reader
- Some students** will pick up on my (the author's) intention; the racist remarks, the sense of fear and alienation through a series of rhetorical devices.

-LESSON PROCEDURE-

TIME	Teacher Activity	Pupil Activity	Expected Outcomes.
5 mins	I explain to students that as we are reading an autobiography, I will, today, be retelling a childhood anecdote. Elicit what an anecdote is.	Students activate their background knowledge on text types-anecdotes.	To activate that anecdotes are non-fiction- recounting texts.
10- 15 mins	I show students the power point images. I explain they are images related to an experience in my life. They must predict who the people are and where the place is. I also pre-teach key words and cultural concepts students will not be familiar with (see material 1).	Students listen and predict the connections between me and the images.	To understand the images are cultural references and that they are associated to the anecdote. To pre teach key vocab: elevens, school dinners- mash potatoes, fence, a nun's habit.
20 mins	I retell the anecdote using body language to mime key moments; change intonation/ tone/ person speaking; maintain eye contact across the classroom.	Students listen	That students will follow the surface information; who, what, where, when, how. Some will pick up on my change of tone during the anecdote and the changes in mood.
10 mins	Invite students to ask any questions they feel like asking. And I ask guided questions -on gaps of indeterminacy I elicit what they thought of the teachers, other students, what I learnt from the experience, what they learnt about social values from the anecdote. I invite textual intervention; extend the anecdote to deduce what happened to Claudia and why she stopped coming to school.	Students ask question to clarify meaning regarding the anecdote or to enquire about other cultural/social content aspects. And students provide information on the gaps I left in my anecdote regarding people and their prejudices. Students tell me orally what happened to Claudia or write up an explanation for homework.	Active listening of the anecdote by answering or asking questions on content and inference.

RESOURCES/ MATERIALS

-Pupils are given a photocopy with the power point images (material 1).

-A PC and access to a projector to show power point visuals before the recounting of the anecdote.

-My Oral Anecdotal Account (in written form (material 2)

MATERIAL 1

-PRE VOCAB CHECK-

CONVENT SCHOOL

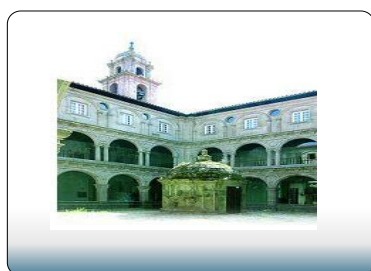
ELEVENS

DINNER HALL

PLAYGROUND FENCE

NUN

CLAUDIA/ TURKEY



Raquel Rodríguez Vidal/ MODEL of FINAL ASSIGNMENT
MATERIAL 2
The Oral Anecdotal Account (in written form).

I was born in North London. My parents were Galician immigrants. When I was 5 years old, they decided to send me to a convent school in Galicia. The aim was to send me a year before they moved back in the hope that I had adjusted to the Spanish educational system. That year, I forgot all my English. When I was 6 years old, I returned to London. They had decided to stay and save up a little longer.

So that September I started school at St. Josephs, which was half way up a very steep hill; a hill I waded every morning, huffing and puffing. St. Joseph's was in a leafy area of North London and in my class there was only one more Spanish immigrant pupil. Everyone else was English, Irish and there was one Scottish girl. I remember a flock of nuns walking by in dark blue habits. They looked strict and had sharp blue eyes. Their black rubber shoes would squeak on the polished floor, as they flew by.

So there I was, in Mr. Dunster's class, 2 D. I couldn't understand the lessons, so I was completely lost. Because I was completely lost, the other girls thought I was stupid, so I began to believe I was. I remember one day, trying to ask a girl for help when the teacher screeched, "In this country, Raquel, we don't speak till we are given permission- so shut up!" I never spoke again in class.

It's curious how quickly you learn a daily routine, even without knowing the language. When Sister Anne Marie rang the bell, we would stand behind our chairs waiting for Mr. Dunster to dismiss us. "Dismissed 2D!" And the order was the signal to get into a line and make our way to where Sister Anne Marie had a huge crate of bottled milk. 100% absolutely fattening milk. I hated milk –always have. Sister Anne Marie would give me a bottle of this milk saying, "In this country, Raquel, milk is free. So drink up!" I would inhale, exhale and then drink it as best I could. The bottle had to be handed back –empty. The bell would ring again and we were back in class.

The next bell signaled lunch –known as "dinner." School dinners in the 1970s were the worst experience ever! Cold, lumpy mash potato! Cold –soft veg! And cold rubbery meat! The smell of all of this punched you on the nose. And there was Sister Anne Marie, by the door, checking that when you put your tray away, the plate was empty. From there the twitter of students would become a screeching noise in the playground. The pretty and popular girls played kiss-chase. The rough boys played football. And I would sit alone near a fenced wall that looked out onto Highgate Hill. The bell would ring and we'd line up quietly awaiting our turn to walk in.

One afternoon, Mr. Dunster announced we would have a test. I panicked. We were separated so that there was no one sitting on either side. He handed out the crispy paper with the questions and a brand new pencil to fill in the answers. Everyone was scribbling but me. My hands began to get sweaty and my heart beat fast to the sound of the classroom clock, "Tick-tock, tick-tock, tick-tock." Outside the rain beat the window with its pitter patter, pitter patter. I couldn't help it. It just happened. My eyes slowly rolled to the corner to try to see what Elizabeth was writing, when I heard a loud Irish voice, "Mr. Dunster, could I please have a word with Raquel?" "Of course, Sister Anne Marie." The wind was blown out of me. I had been discovered. Soon the whole school would know how stupid I was- and a cheat! My muscles wobbled and my bones rattled, but somehow I got up, put my chair in and walked my way to Sister Anne Marie. She turned and moved away to her office. I followed with my eyes looking sadly down at the floor.

When we got to her office door she turned the knob and there in front of her table was another girl-looking just as scared as me. I sat down on the other really comfortable chair. Then I heard Sister Anne Marie say,

"Well Raquel, this is Claudia, she is from Turkey. And because you are from Spain and Spain and Turkey are Mediterranean countries, I thought you could translate for me."

I looked at her in horror. I didn't have the language or the courage, but if I had had, I would have said, "Are you stupid, or what?" Then I remembered 2D- doing the exam- and I replied,

"Of course Sister Anne Marie."

"Good. Now ask Claudia if she knows how to add, subtract, divide. Is she good enough to go into your class?"

I turned to Claudia, lips dry, and began,

"Sabes, adear- I'd forgotten the word in Spanish- sutraer y divider?"

She answered in Turkish, naturally. I turned to Sister Anne Marie and said,

"Yes."

"Good! Now ask her if she is allergic to anything."

"Tienes alguna enfermedad?"

Again Claudia replied in Turkish. I was getting nervous, I turned to Sister Anne Marie and said,

"No."

"Good! Now Raquel, you are going to have a very special job; you will explain to Claudia what happens in class. You will translate everything for her."

And that was how I made my first friend. At first, the other girls wanted to know Claudia- they would have taken her away if they had not noticed she had one ear missing. You would not have noticed this straight away because she had long thick hair. They left the two of us alone.

A month later, Claudia stopped coming to school. I never had the courage to ask Sister Anne Marie why. No one told me why.

-EVALUATION-

1. To identify and understand the general idea and the most specific information regarding varied communicative situations.

- ➔ I will observe that students are matching the vocabulary (material1) to the image.
- ➔ I will ask weaker students factual (surface) questions: who? When? Where? What?
- ➔ I will ask students if they heard vocabulary we have studied so far
- ➔ I will ask students if they recalled any rhetorical devices and the effect they had on the listener.
- ➔ I will ask stronger students to explain what they think the different character's personality is and to justify their opinion with evidence.